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ABSTRACT

This booklet is intended to stimulate discussion about the potential influence of peace museums as a way to educate the public about peace. Four papers are included representing four somewhat different perspectives. The first paper, "The Environment for Peace Education: The Peace Museum Idea" (Terence Duffy), outlines the origins and the growth of the peace museum idea and discusses categories of such museums, especially the Irish Peace Museum Project. The second article, "On the Creative Principles, Message, and Thematic Content of a Peace Museum" (Peter van den Dungen), details some of the principles and content of a peace museum, presenting a general outline of 18 possible major themes. The third paper, "A Peace Museum as a Center for Peace Education: What do Japanese Students Think of Peace Museums" (Kazuyo Yamane), discusses present trends and possibilities in the peace museum field. The final essay, "Peace Museums as Potential Instruments of Peace Education: Viewpoints Expressed by Members of the PEC Network" (Ake Bjerstedt), provides responses to a questionnaire about the positive interest in the idea of peace museums as potential instruments for peace education, based on 60 respondents from 25 different countries. (EH)

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PEACE MUSEUMS: FOR PEACE EDUCATION?

Editor:
Åke Bjerstedt

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introduction

Educating for peace is in principle relevant for all age groups. Most peace educators primarily think about peace education within schools and universities. But target groups outside the formal educational system, "adults in general", are of course also important. Examples of vehicles in this case may be our mass media (newspapers, TV etc.). Peace museums may be one potential instrument, however (that, by the way, may be useful *both* within the general public *and* for schools). The peace museum idea has been around for some time, but so far the peace museums of the world are quite few, and there has not been very much discussion about them, not even among peace educators. This booklet is intended to stimulate such discussion.

Four papers are included representing four somewhat different perspectives. Three of these papers were recently presented at the peace education sessions of the European Peace Research Association Conference in Budapest (Nov. 12-14, 1993).

In the first paper, Terence Duffy (from the University of Ulster, Londonderry, Northern Ireland) outlines the origins and the growth of the peace museum idea and discusses some various categories of such museums, drawing upon his experiences of the Irish Peace Museum Project.

Peter van den Dungen (from Bradford University, England) is a leader in and early promoter of the field of peace museums who recently organized an international conference for directors and staff of peace and anti-war museums. In his article, he goes into some detail about the principles and content of a peace museum, presenting among other things a general outline of eighteen possible major themes.

The third paper is authored by Kazuyo Yamane, who is in charge of the International Exchange Section of a peace museum and a center for peace education in Kochi City, Japan. She has visited several peace museums in other countries and has collected written opinions from Japanese students on

peace museums. Based on these various experiences, Kazuyo Yamane discusses present trends and possibilities in the peace museum field.

The fourth and final paper is authored by the present editor (from Malmö School of Education, Sweden). As coordinator of PEC (Peace Education Commission), I have requested the members of this transnational network of people interested in peace education to answer a questionnaire on peace museums. This presentation provides glimpses from the answers given by the first 60 respondents, representing 25 different countries. The positive interest in the idea of peace museums as potential instruments for peace education was very obvious in most of the replies.

Hopefully, the various suggestions presented in the four papers of this publication can provide some starting-points for future thinking and planning in the hitherto underdeveloped, but potentially fruitful area of peace museums.

Å.B.

AN ENVIRONMENT FOR PEACE EDUCATION: THE PEACE MUSEUM IDEA

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Societies all over the world have constructed public museums to commemorate war, gathering their memorials to historic conflicts and venerated war heroes. The question is increasingly being asked, why not a museum to celebrate peace? The answer to that question is being found today in the world-wide growth of peace museums. These museums, grounded in the activities of nationals, have a regional base but they embody a larger international quest for peace education through the visual arts. They also enshrine a fundamental concept of peace environment, thereby creating a true 'culture of peace'. The peace museum idea has now reached fruition and is reflected in the expansion of the concept in cities as diverse as Chicago (USA), Londonderry (Northern Ireland), Berlin (Germany) and Tokyo (Japan). At the International Conference on Peace Museums which met in Bradford (UK) in September 1992 over fifty museum facilities from all over the world were represented. The network which originated from that conference has yielded news of many other 'museums of peace'. These museums constitute a vital force for peace education. Their role as a potent mechanism for non-formal peace work has barely been recognized and constitutes an outstanding new opportunity for peace educators.

1 The Origins of the Peace Museum Idea

One is frequently asked the blunt question 'what exactly is a peace museum?' It is difficult to reply with an equally succinct answer. The origins of such a disparate trend in the museum world are complex and the range of institutions which might be incorporated under the 'peace museum banner' are diverse. However, a common thread in such facilities is a shared concern with peace education through the arts. Starting before the first world war, the idea of museums which would preserve a history of peacemaking (not just of warmaking) took root and in the course of the century many museums have embraced this theme. In the past twenty years (especially in Japan, Europe and America) there has been considerable

interest in the peace museum idea and in a range of countries, museums have opened to considerable public interest and popularity (Duffy, 1993).

Peace museums are now emerging as a global trend in museum development. The product of state, group or individual efforts – these museums have attempted to explore the relationship between conflict and the visual arts. They have endeavoured to act as vehicles of peace education by preserving the heritage of peacemaking and peace culture and by promoting an informed understanding of the origins of conflict. Such developments enshrine the broader concept of UNESCO's concern in building a 'culture of peace'.

The portrayal of conflict for purposes of 'peace education' is an old idea but one which has continuing importance in the exploration of the relationship between the visual arts and conflict. On their own, commemorations of war are inadequate as educational vehicles. So while there is potency in the memories evoked by war paraphernalia the hope that such memorials will bind people together to prevent the recurrence of war is a futile one. In comparison, the past century has witnessed the growth of museums dedicated to furthering peace.

In the development of the idea there has been neither a set formula nor a typical institution. The establishment of peace museums in particular countries has reflected regional peculiarities and political factors as well as individual personalities and issues. There are (however) a number of specific types of facility. There are galleries which describe themselves as 'peace museums' as well as political entities whose origins lie in specific events. In the latter category one would include museums which explore particular catastrophes like nuclear war, genocide or holocaust. Many of these museums are strongly political in their treatment of particular subjects and (in some cases have been constructed for particular ends) but nevertheless might be categorised within the broad 'peace museum' family. Then there are museums which focus on the general humanitarian nature of individuals or groups of individuals. Finally, it can be argued that any gallery's programming might allow potential as a 'museum of peace'. So the peace museum notion has enormous capacity for expansion if only it can be 'sold' to galleries which have relevance to its concerns. To that extent at least, the peace museum idea is a constantly growing one.

In sum, there are essentially four strands: distinct peace museums; museums which are devoted to particular events (such as Hiroshima's Memorial Peace museum); museums which are celebrations of peace exemplified through international humanitarian law (such as the

International Red Cross and Red Crescent Museum, Geneva); and gallery projects which while not currently 'full blown' have the potential to evolve as functional 'museums of peace'. The first and last of these categories require some further elaboration. When one speaks of a 'distinct' peace museum one is generally referring to a facility which has dedicated itself as a 'peace museum' – adopting that title and concerning itself first and foremost with exploring issues of peace and peace culture in the museum context. The central theme of such a museum's exhibition is the issue of peace. Such facilities are only a small proportion of the total number of centres and museums which make a contribution to exploring issues of peace and conflict through the visual arts. This is why a strong argument must be made in support of the activities of the many museums and galleries whose programming focuses on these issues indirectly or periodically. Peace (and the absence of peace) are fundamental aspects of our society and by recognising the criticality of these themes many facilities have made important contributions in peace education without becoming distinct 'peace museums'. A good example would be the activities of the Peace Museum Project in Northern Ireland which persuaded many Ulster galleries to focus on peace issues. In time, such facilities may develop so that they become *de facto* 'museums of peace'. The most important thing is that all of these *four* different strands make a vital total contribution to the creative exploration of peace issues and hence to peace education.

2 The Growth of Peace Museums

The Hague Peace Palace, founded by Andrew Carnegie in the early 1900s represents the first effort to create a museum dedicated solely to peace. It is in some sense a 'living museum' with paintings, sculptures and busts of important international figures. In this manner the Peace Palace focuses on peace through demonstrating the growing importance of international law (The Peace Palace, 1989). However, aside from the Peace Palace, the earliest peace museums were essentially anti-war museums. The first of these was created by Jean de Bloch in 1902 in Lucerne, Switzerland (Duffy, 1993, p. 3). Ironically it swiftly became the casualty of war.

A second museum, founded by Ernst Friedrich in Berlin in 1923 was also destroyed by the forces which led to the Second World War (Friedrich, 1987). Jean de Bloch's 'International Museum of War and Peace' operated on the thesis that war itself testified against war. Only two

of his exhibitions dealt specifically with peace: the first demonstrated the economic costs of war. The second displayed the texts of major international treatises. Ironically because of the scanty treatment of peace issues *per se* the museum was initially applauded by military officers and deplored by the peace movement. In comparison, Friedrich's Berlin-based museum had a more explicitly anti-war bias. Lectures and public debates were organised and there were plans to create a peace academy within the museum. By demonstrating the 'reality of war' through photographs of mutilated soldiers, Friedrich hoped the younger generation might be educated in an anti-militarist spirit. Not surprisingly the military viewed such goals as subversive. As the Nazi government's power increased, the museum was destroyed. Ironically, Friedrich fled from Germany only to have the mobile peace museum he established in Brussels sacked during the 1940 German invasion.

The inter-war period thus witnessed not only the downfall of these scattered initiatives but also the critical establishment of the peace museum idea. Other notable initiatives during these years included the 'Peace and League of Nations Exhibition' organised at The Hague in 1930. It is with the background of these early precursors of the peace museum idea in mind that we can understand the emergence of modern facilities building upon this tradition.

Of particular interest is the Lindau Peace museum, founded in 1976 by the architect Thomas Wechs and which opened in 1980 with the support of Pax Christi. Located at the meeting point of three countries (Austria, Germany and Switzerland), the museum portrays world history as not merely a history of wars but also of peacemakers (Duffy, 1993).

Another good example is the Peace museum, Chicago which opened in November 1981 'dedicated to exploring issues of war and peace through the visual, literary and performing arts' as 'there has never been a museum in the US dedicated to raising the public consciousness about the issues involved in building peace' (The Peace Museum, 1990). So far its major exhibitions have included 'Give Peace A Chance' (the campaigns of leading rock and folk musicians) and 'The Unforgettable Fire' (drawings by survivors of the Hiroshima and Nagasaki bombings.) Significantly, the work of the Chicago museum has inspired other projects such as the Peace Museum Project, Northern Ireland which started in 1989. In seeking to preserve the 'past of peacemaking' in Northern Ireland, this project works in association with local art galleries and reconciliation centres. The Chicago museum has also influenced the 'International Peace museum'

venture which was launched in 1986 in Washington D.C. by Helen Bailey but which recently dissolved its non-profit status for lack of funding.

3 Issue-Based Museums

Just as the battlefields of Flanders became equated with the dawn of a new era in war so too have Hiroshima and Nagasaki assumed a symbolic place in the nuclear age. It is not surprising that today the most extensive collection of peace memorial buildings constructed in response to a particular issue is to be found in Hiroshima. Within a year of the dropping of the atomic bomb its citizens had preserved the area as a peace site and on the fourth anniversary (6 August 1949) legislation enshrined Hiroshima as 'a peace memorial city'. Its monuments include an A-bomb Cenotaph (with a register of victims), the Flame of Peace (which will burn until all nuclear weapons have disappeared from the earth) and the A-bomb dome. The Hiroshima Peace Memorial Museum and Memorial Hall opened in 1955. Annual visitors to the Museum numbered more than 1.3 million by 1980 (Kosakai, 1980, p.15).

A still more popular-based and politically more radical campaign underlines the Japan Peace Museum Project which is currently evolving in Tokyo. At the end of 1983 the Committee to establish the Japan Peace Museum was formally created and launched the 'Peace Tile campaign' as a fund-raising effort. Featured in the building will be photographs, films and other educational events.

In fact Japan is today probably the most exciting region in the growth of the peace museum idea. Almost every sizable Japanese city has its own peace museum (devoted primarily to dialogue on the nuclear holocaust) and there are many substantial new projects. Just three examples are the activities of the Osaka International Peace Center which details the destruction of Osaka by B-29s; the Kyoto Museum for World Peace of Ritsumeikan University which looks more broadly at war and peace since 1945; and the Himeyuri Peace Museum, Okinawa which centres on the battle of Okinawa. It is significant in terms of the growth of the peace museum idea in Japan that at the International Conference of Peace Museums held in Osaka in September 1991 a host of Japanese museums and peace foundations were represented (Report, 1991). Today, Japan constitutes probably the single most responsive environment for the peace museum idea.

Several other peace museum initiatives have sprung up in the past decade as a response to political events. A combined 'anti-war museum and peace library' was established in Berlin-east in 1982 and west Berlin has housed a modest 'peace museum' and 'anti-war museum' – all with strong political emphases (Spree, 1990). In 1986 the 'Museum of Peace and Solidarity' opened in Samarkand, Uzbekistan by members of the international friendship club, 'Esperanto' (MAPW Newsletter, 1990). In recent years the National Museum of Australia, in Canberra, has created a special 'peace collection' which includes material from the Australian peace and disarmament movements (Hansen, 1991). The 'Caen Normandy Museum' commenced in 1988 on the site of the eighty-day battle in 1944. In 1993 a new Peace museum opens at Verdun where an estimated 700,000 French and German soldiers lost their lives in the First World War. It is encouraging that amongst the newest peace museums are institutions which typify positive change in the international order. These include the Museum of Independence in Namibia which celebrates the Namibian struggle; the Tashkent Peace museum in Uzbekistan which treats regional identity and culture in Central Asia, and the Japan Peace Museum Project (mentioned above) which articulates a broader approach to peace issues than previous institutions in contemporary Japan.

New candidates are constantly coming on stream with concerns as diverse as the Cambodian Genocide museum, a Danish museum on UN peacekeeping, and a holocaust museum in Detroit, USA. The Cambodian Tuol Sleng Museum (with its stacks of photographic and documentary evidence) serves as a testament to the crimes of the Khmer Rouge. It has been forcefully used by the Phnom Penh administration as an instrument of propaganda to boost its own legitimacy by focusing hatred on its predecessor. This is all the more disconcerting since most of the leaders of that Vietnamese-installed government (including Hun Sen and Heng Samrin) were at one time Khmer Rouge officers themselves (Robinson & Wheeler, 1992, p. 67).

4 Humanitarian-Orientated Museums

The third strand of peace museums is those dedicated to celebrating humanitarian work.Two major examples of this type of entity include the physically impressive International Red Cross and Red Crescent Museum in Geneva and the Florence Nightingale Museum in London. The Geneva

museum serves a dual-role in documenting the creation of the Red Cross and paying tribute to the human spirit as it has emerged throughout the centuries. It features a panoramic audio-visual show of the Solferino battle and documents Henry Dunant's pioneering work. Included in the exhibitions are enormous cases containing the First World war index files of the International Prisoners of War Agency. In comparison, the Nightingale Museum has an unassuming exterior. Its medium includes pictures, relics and an audio-visual presentation on Nightingale's life. Another example of this category of museum is the House of Anne Frank in Amsterdam which documents the Frank family's experience under German occupation.

5 Creative Programming for Peace

Modern peace museums go beyond the idea of espousing the 'anti-war message' – positing instead a multi-faceted approach which encapsulates the world-wide quest for peace. Many galleries and museums have in recent years chosen to prioritise their exhibitions around peace themes. This raises the question, what does a facility have to be to constitute a peace museum? It also begs a second question, when is a peace museum not a peace museum? To these inquiries there can be no easy reply. The answer is always (of necessity) a matter of interpretation. One person's definition of peace is another's 'propaganda'. This is particularly obvious over sensitive issues such as the Jewish holocaust where institutions such as Israel's Yad Vashem present a strong political edge in portraying human tragedy (Yad Vashem, 1989). In that way what could be potential education for peace threatens to become an element in the complicated Arab-Israeli conflict.

A good example of a gallery not avowedly a 'peace museum' but which contributes significantly to peace education is the Nicholas Roerich Museum which preserves the work of the veteran peace campaigner. Another case in point is the Alternative Museum which has pioneered a number of controversial exhibitions on peace issues such as its Belfast/Beirut exhibition of 1990. Both galleries are in New York city. Also innovative are the efforts of Ulster's Peace Museum Project encouraging an agenda for the artwork of peace in N.Ireland galleries. There is much that can be done in this way with relatively limited resources.

An interesting new project is the Prairie Peace Park and Maze which hopes to open in Lincoln, Nebraska in 1993. It models the concepts of

international cooperation and environmental commitment with exhibitions which include anti-war themes and an 'Earthship House' made from recycled materials. Since world peace includes both protecting the people of the planet and preserving the planet itself, a strong focus in the Prairie project is environmental consciousness. These ideas of alternative environmental and international relations strategies should not be dismissed as naive, a fact all the more salient in the wake of the appalling ecological destruction caused by the Gulf war. Metaphors from the prairie (diversity, cooperation, respect for First Nations) can lead to change if people come away with new ideas about an alternative world order.

6 Peace Museums: Past, Present and Future

In September 1992 at the University of Bradford an international conference on peace museums was held under the auspices of the Give Peace A Chance Trust. The Trust is committed to the establishment of a national peace museum in the U.K. This event should do much to foster the growth of peace museums and the increasing acceptance of the idea. Peace museums have come a long way from the passionate anti-war message of de Bloch and Friedrich – although these impulses are still present in many facilities one would call 'peace museums'. More striking as an indicator of change has been the potential of peace museums to articulate new concerns about the highly violent realities of the late twentieth century world. A good example of this trend is the Prairie venture with its futuristic portrayal of the catastrophic human and environmental consequences of conflict.

It should not be forgotten that peace museums have never been remote from the highly political arena in which they have developed. This is reflected to some extent in the resistance to peace work in various parts of the world. Unfortunately peace museums still face difficulty in gaining 'credibility' outside the peace activist community. Of course these developments are also influenced by the wider international political milieu. In 1980 Libya requested UNESCO's technical assistance in the preparation of a peace museum initiative. This would have represented an important development following UNESCO's involvement in the planning of the Jamahiriya's Museum (Bouchenaki, 1988). This case illustrates just how far past, present and future peace museum development is embroiled in the *Realpolitik* of regional and international affairs. Be that as it may, peace museums constitute a compelling force for peace education. The peace

museum concept constitutes no less than a total environment for peace education which can only be ignored at their cost by peace educators. The potential in using peace museums as vehicles of peace education with a wide variety of audiences is enormous. Alone, they represent probably the most valuable tool in working with non-formal and adult groupings that we have available. The peace museum idea is an outstanding new opportunity for peace educators and constitutes a vital challenge in working towards a global environment of peace education.

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ON THE CREATIVE PRINCIPLES, MESSAGE AND THEMATIC CONTENT OF A PEACE MUSEUM

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Defining "Peace" and "Museum"

The themes suggested below, and to be represented and illustrated in a peace museum, are based on an elementary definition of the core concept "peace", namely "freedom from or cessation of war", with war being defined as "strife usually between nations conducted by force" (both definitions have been taken from the Concise Oxford Dictionary).

"Museum" is defined by the same source as a "building used for storing and exhibition of objects illustrating antiquities, natural history, arts, etc.".

To live up to its name, and as a minimum requirement, a peace museum therefore should exhibit objects related to ideas, efforts, achievements about peace (as defined above). It seems important to agree on the essentials of the enterprise, and not to lose sight of them, in order to have any hope of bringing it to a successful realisation. A coherent and feasible project requires a central theme and vision, and the exclusion (at least in the first instance) of everything that is not germane.

The dangers and temptations to burden a peace museum with tasks and functions which are inessential, secondary, or extraneous, are obvious. "Peace" can easily be expanded in such a way that virtually no human endeavour is excluded, starting with intra-personal considerations. "Museum", likewise, is faced with competing claims and interpretations. Research and study are not the primary tasks of a museum, nor the setting up of a library or of an information/documentation centre.

Recognition of the specific and unique task of a peace museum is dependent on the awareness of two factors: firstly, the existence of centres for peace study and peace research, peace libraries and documentation centres; secondly, the long, dramatic and rich history of peace. It frequently seems that a certain ignorance about both factors (especially the second one) – on the part of those not professionally engaged in peace studies – results in over-emphasising, when discussing the nature and possible contents of a peace museum, its research and library functions rather than its museum function proper.

Function of a Peace Museum

As just mentioned, there is widespread ignorance about the history of peace; moreover, there is also the belief that focussing on the history of peace is bound to be boring, irrelevant, inadequate. However, the opposite is the case. The fight for peace (and with peaceful means) is a story filled with action, drama, emotion, glory, heroism, victory and defeat. It concerns the aims and ideas, means and methods, which have recurred throughout history; much of it has been repressed or forgotten, or is only now recognised for its prophetic qualities. Many of the ideas which a peace museum will have to focus on may have been voiced and formulated in the past but their realisation is frequently still in the future. The emphasis on the history of peace does not mean that present and future concerns are ignored; they will be inherent in the "telling of the tale".

This tale has been well told in print, especially with the emergence, in the last few decades, of peace history as a branch of the scientific study of peace. To tell it largely through a different medium (namely, objects and displays) is what a peace museum is about.

Variety and Diversity of Themes and Displays

The rich diversity of peace history should be fully reflected in the museum, based on a careful, judicious selection of themes, and within each theme, of events, individuals, groups, institutions, campaigns, movements, proposals, policies. Efforts for peace, both individual and collective, private and public, national and international, past and present, should be represented.

The variety and diversity of themes and subjects should be matched by a similar variety and diversity in the way in which they are presented and illustrated. Both traditional means (visual arts, printed materials, manuscripts) and modern means (film, video, interactive learning devices) should be used. From among the visual arts to be represented in a peace museum can be mentioned: paintings (originals and reproductions, from Goya to Picasso), engravings and etchings (Daumier, Callot), cartoons (Daumier, Low), sculptures (incl. busts); also textile materials (ribbons, banners, flags) and ornaments (vases etc.). Printed materials may include books (incl. pamphlets, journals, newspapers), posters, leaflets and handbills, postage stamps and banknotes, documents (incl. parchments, scrolls, autographs, letters, postcards, diaries, petitions, telegrams, music scores,

world citizen passport), maps. All manner of other memorabilia – which have to be meaningful and, preferably, original and unique – of peace leaders, peace societies, peace campaigns and peace movements will have to be identified, located, and acquired (either by purchase, donation, or long term loan). A great deal of such material is of course to be found in the archives of the peace movement. The problem is not one of scarcity of potential display items, but of their abundance, and the process of selection will have to be a careful one.

In addition to existing objects, other items for display will have to be specially produced (e.g. maps, graphs, diagrams, enlarged photographs, framed quotations, etc.); the same applies to interactive learning devices which will have to be designed and produced. It is important that full but judicious use is made of the latest museum technology and that, in a number of sections, a "hands on" approach is adopted, allowing for active participation by the museum visitor.

Organising Principles

Careful thought will have to be given to the organisation of the displays, especially the main organising principles. At least three possible ways of proceding suggest themselves: chronological, thematic, and according to social unit.

The latter approach is based on a progressive enlargement of the unit or level considered, starting with the individual human being and, through the local community, national country, region or continent ("one Europe") and globe ("one world") ultimately considers peace in the context of the universe. A variation of this approach adopts geography as the main organising principle so that displays are organised in local, national, and international sections.

It is suggested here, however, that a more appropriate and successful approach is the thematic one according to which the museum's content (and message) is organised in some ten, fifteen or twenty (or so – one factor influencing this kind of decision is of course the total exhibition space available, as well as the concrete lay-out of the building) thematic sections, which ideally should be logically linked.

Within thematic sections, and depending on their precise subject content, a chronological approach may sometimes be appropriate. For instance, in the section dealing with individual conscientious objection to war and

military service, it may be appropriate to document this phenomenon from the earliest times up to the present (which will of course have to be done in a highly selective manner in view of its long and rich history).

Since history is frequently more effectively taught and made more interesting, when the starting-point is the present, and the idea or phenomenon to be considered is gradually traced back to its first emergence, flexibility must be allowed for in the chronological presentation of a theme. For instance, a thematic section on "Women and Peace" (or "The Women's Peace Movement") might start with contemporary manifestations (in the U.K. this would be the Greenham Common women of the 1980s) before considering earlier examples of women's involvement in the peace cause.

Again, variety and flexibility in the way in which the story is told, as well as depicted, should be a paramount consideration so that the visitor is frequently surprised, impressed, moved. No simple scheme, which is repeated in every section, should be adopted. Professional museum advice will have to be sought on this as on many other (especially technical) points concerning the organisation of the museum's content.

The essentially thematic approach for the display of exhibits which is suggested here does not necessarily exclude the presence of some sections which would be organised on the basis of a different principle. For instance, it may well be desirable to think of a number of sections which are characterised by the nature of the exhibits displayed in them. A "Cartoon Gallery" could, for instance, be a very striking and interesting (and popular) section in its own right – even though cartoons may well be found in several of the thematic sections. Likewise, separate sections for the display of e.g. peace posters, or banners, or stamps might be envisaged. A separate section devoted to "Peace Classics" or "The Great Books of Peace" is another possibility as is, of course, a gallery of Nobel peace laureates.

The interspersing of such special sections (of which several more can easily be suggested – for instance, the theme of peace in music, classical, popular, and protest) among the thematic sections will not only appeal to special interest groups (i.e. lovers of books, cartoons, postage stamps, banners, coins, paintings ...) but will again add to the liveliness and variety of the museum's core content.

Need for Balanced Approach

In the development of each thematic section it will be important to achieve a balance between a number of different factors. Firstly, between the specific subject or theme displayed and the larger historical, political and social context in which the subject or theme has emerged and has to be understood. For instance, in a section devoted to "Women and Peace" the feminist peace movement should be set against the background of the larger issue of women's emancipation. These larger issues should only be sketched in and must remain as a setting only in which to depict the chief events, ideas, personalities etc. of the specific theme.

Secondly, a balance has to be struck between the past and present (and future!). Given the ready availability of display items relating to the contemporary and post-World War II peace movement, it would be only too natural and tempting to furnish the museum largely with such materials. Such a procedure would be unfortunate and myopic: it would fail to do justice to the peace concerns and endeavours of the past, and in doing so would diminish the subject. Furthermore, by thus failing to exploit the potential of a rich past, the museum itself would be impoverished, and its visitors would have been offered only a kind of dessert instead of a full menu.

It may be prudent – for good museological and educational reasons in the first place, but perhaps also for reasons related to the likely charitable status of the institution and the need for it to be above party-politics – to present the aims and activities of what constitutes the current national and international peace movement in a "supporting division" of the museum (see below). The peace movement's several constituent organisations could each have a section to itself; it is likely that information, publicity, and propaganda will come together here more naturally and legitimately than would be acceptable in the museum's core display. This is of course not to argue for a complete separation between the historic and the current, but merely to suggest one way in which the latter can be fully developed and represented without unbalancing the core display.

It is obvious that for many sections the depiction of past and present will be accompanied by an agenda ("things to be done") specific to each section, or a list of desiderata. For instance, listing countries which still have to ratify certain regional or international conventions; suggested revisions of the U.N. Charter; extension of controls on the arms trade; suggestions for strengthening the role of the International Court of Justice. In this way, the

visitor will be presented with a comprehensive and concrete view of what has been struggled for (since when, by whom, against what obstacles, at what cost), what has been achieved, and what remains to be done – and this for several of the thematic sections of the museum. The visitor will thus not only have been informed about the desirability and possibility of change in the past but will also be encouraged to consider the continuing need for change and development.

Thirdly, and most importantly, a proper balance has to be found between negative and positive aspects of the subject. One extreme version of a peace museum would satisfy itself with showing the horrors of war, while another extreme version would limit itself to showing the glories of peace. Both would be equally ineffective and inappropriate and, qua museum, unlikely to be successful. The aims of the peace movement and of individual peacemakers cannot be understood without a knowledge of some hard and unpleasant realities (in the past and/or present): the persecution of conscientious objectors and war resisters, the existence of cruel tyrannies, the waste and dangers inherent in the arms race, the prospect of a nuclear holocaust. These phenomena will have to be documented – but neither so extensively nor in such a manner that an atmosphere of "doom and gloom" would pervade the museum. Rather, the opposite effect should be intended: without distorting reality, or the enormity of the tasks ahead, to convey the impression that hope and progress are not illusory. The individual visitor should be made to feel empowered, rather than despondent, at the end of the visit. A suitable quotation (the truth of which the museum will have attempted to illustrate through its exhibits) above the exit-door might well be: "Nobody made a greater mistake than he who did nothing because he could do only a little" (Edmund Burke), or: "The difficult is what takes a little while; the impossible is what takes a little longer" (Fridtjof Nansen). No doubt, many visitors – especially members of peace groups or those involved in peace research – will, already before their visit, subscribe to such views (and will have them confirmed as a result of their visit). However, it is likely that many more visitors will form that opinion only after they have been made aware of the progress of the peace idea – and of the vital role in it of individual initiative and effort.

Need for a "Supporting Division"

As suggested above, the presentation of the current peace movement, in all its diversity, is possibly best done in a section which is separate from the core museum content. Such a "supporting division" of the museum would normally also be expected to provide opportunities for the performing arts (e.g. performing peace plays), for discussion groups, public lectures, conflict resolution workshops etc. The precise location, both physical and otherwise, of these activities in the museum – in order to ensure that they are neither marginalised nor needlessly intrusive or disturbing – is again a matter for consideration and professional advice.

The "supporting division" can also be made responsible for the organisation of temporary exhibitions (and much can be learned here from the extensive experience in this regard of the Chicago Peace Museum). It is assumed here that (unlike in the Chicago Peace Museum, but like the vast majority of other museums) the space allocated to temporary exhibitions will be a fraction of that occupied by the permanent collection. There can be little doubt that there will be a constant supply of interesting and worthwhile exhibitions, from home and abroad – in addition to those which the museum itself may from time to time put on or commission.

It is the permanent collections, however, which are at the heart of the museum. Their identification, location and acquisition will be a major part of the preparatory work. At the same time it should always be borne in mind, as mentioned already, that several exhibits will have to be made to order (e.g. those relating to numbers: of wars, weapons, soldiers, conscientious objectors, peace protesters, etc., and for which striking graphs and statistical tables may have to be produced. Such graphs and tables frequently will be available already, but not in a format suitable for display in a museum – there may be a need for enlargement, colour, etc.).

Themes to be Illustrated in a Peace Museum

The following are among the themes suggested for shaping the intellectual content of a peace museum; they are given in no particular order (except for the first two). It will be necessary, of course, to ensure that there is coherence in the way in which the various themes are selected and combined (and that the order in which they are presented in the museum has an underlying logic).

1. The unity and fragility of the globe: illustrating the beauty and fragility of planet earth, making use of photographs taken from outer space; earth as one eco-system.
2. The experience of Hiroshima and Nagasaki: the advent of the nuclear era; growth of the nuclear arms race; nuclear testing and weapons proliferation.

   For the first time in history, in our day, humanity has been able to see itself, literally, as one physical entity; for the first time also, a few years earlier, it entered the atomic era and thereby acquired the power to destroy the world in a moment. Humanity has become one in the threat which it faces. These two momentous developments, documented in these first two sections, might provide an appropriate opening. Peace has become an imperative of our age. (But the idea of peace, the wish for it, and efforts waged on its behalf, are not new – as the rest of the exhibits aim to show.)
3. The anti-nuclear weapons movement spawned by the events and developments described in theme 2; the concerns of the atomic scientists (several of whom fathered the atomic age); the Russell Einstein manifesto and the Pugwash movement; anti-nuclear testing campaigns; official measures to contain the danger: Non-Proliferation Treaty and Partial Test Ban Treaty; deterrence: dangers, morality, alternatives.
4. Wars and weapons of the post-1945 world: nuclear weapons may have kept the nuclear peace, but many international and civil wars have taken place (and still are taking place): statistics; growth of armies and arsenals, proliferation of conventional, chemical, and biological arsenals. Opportunity costs.
5. Oppositional movements to the military threat and the militarisation of society; growth of war resisters' movement; recognition of C.O.'s; growth of peace tax campaign; campaign against the arms trade; U.N. arms register; conversion of arms production to civilian production.
6. The idea of peace in antiquity and in the world's religions; essential similarity of views; gradual erosion of the peace doctrine of religions; the Christian Just War doctrine.
7. The faithfullness to the pacifist doctrine of heretical sects in the Christian world in the Middle Ages; peace as a concern of leading figures from the Renaissance and Humanism (Erasmus); emergence of the Christian peace churches (Mennonites, Quakers).

8. The Enlightenment and the growth of the peace sentiment; the peace plans and writings of the great philosophers of the 18th century: St. Pierre, Rousseau, Voltaire, Kant, Bentham, Paine. Early proposals for the unification of Europe; Saint-Simon and his sect.

9. Following the end of the Napoleonic Wars (1815): the birth of the organised peace movement, initially in the USA and England, later on the continent of Europe. Foundation of the American, London, and Geneva peace societies; their leaders, programmes, and achievements; the great peace congresses of the middle of the 19th century (of the organised peace movement); in England: Cobden and Bright and the free trade movement.

10. The development of the organised peace movement in the second half of the 19th century: culminating in a great intensity of activity in the 25 years preceding World War I; inauguration in 1889 of the annual Universal Peace Congresses and congresses of the Inter-Parliamentary Union; foundation in 1891 of the International Peace Bureau; the impact of Bertha von Suttner's famous anti-war novel (1889); her influence on Nobel to support the peace cause (leading to the establishment of the Nobel peace prize).

    Important developments earlier on: Dunant's "Memory of Solferino" (1862) and the foundation of the Red Cross; first Geneva Convention (1864); growth of arbitration between states: the Alabama case between the USA and Britain (1872).

11. Official endeavours for peace, disarmament, arbitration, growth of international law, in the decades leading up to 1914: 1899 First Hague Peace Conference, 1907 Second Conference: creation of the Peace Palace; the involvement of Carnegie; first Pan-American Conference (1889).

12. The radical and socialist peace movements before 1914: Tolstoy and Tolstoyans, Dukhobors in Russia (and influence abroad); Second Socialist International and the prevention of war; idea of the general strike to prevent war.

13. Fate of war-resisters in World War I; proposals for mediation; Ford's peace ship; planning for a League of Nations; Woodrow Wilson's ideas; Versailles and Keynes' indictment of peace settlement.

14. Developments during inter-war period: evolution of the League; arms control treaties and the 1932 disarmament conference; anti-colonial movements; Gandhi's practical philosophy and theory of non-violent action; fate of pacifists and peace movement in Nazi-

Germany.

15. International organisations in post-1945 world: UN and its agencies; UN peacekeeping; regional organisations in the Americas (OAS), Africa (OAU) and elsewhere; unification of Europe (free in the West, forced in the East); decolonisation: wars for freedom and national independence; growth of non-governmental organisations (Amnesty).
16. Domestic oppression and injustice, and the non-violent struggle against it; US Civil Rights movement (M.L. King); growth of human rights movements, charters, legislation; contemporary developments world-wide.
17. Academic concern about the causes of war and violence following World Wars I and II; growth of the study of international relations post-World War I; emergence of peace research post-World War II; main findings, figures, institutes; peaceful conflict resolution.
18. Growth of international law; growth of universal consciousness and responsibility; liberation and emancipation movements world-wide; interrelatedness of justice, freedom, liberty, and peace.

The above represents a preliminary and general outline of some of the main themes and subjects which a peace museum will have to deal with in order to present a comprehensive picture of the history and evolution of peace.

Other aspects affecting the creation of a peace museum, such as the question of funding sources and general support, have been addressed in my article: "Proposals for a Peace Museum in Britain: Some Observations" (Medicine and War, vol. 7, no. 4, Oct.-Dec. 1991, pp. 275-287).

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A PEACE MUSEUM AS A CENTER FOR PEACE EDUCATION: WHAT DO JAPANESE STUDENTS THINK OF PEACE MUSEUMS?

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I Introduction

A peace museum plays a great role as a center for peace education, not only for school, but also for a community. This was made clear at the First International Conference of Peace Museums, which was held in September 1992 at Bradford University in England. Since I am in charge of the International Exchange Section at Kusa no Ie (Grass Roots House), a small peace museum and a center for peace education in Kochi City, I presented a paper on the various activities of the museum pertaining to peace and environmental issues. At the same time, I learned many things about peace museums in Europe (for example in Germany, France, Austria, Switzerland, Norway and England), the United States, and Australia. Since I had an opportunity to visit several peace museums in Europe this summer, I would like to show how peace museums function today as centers for peace education and to evaluate how effective peace museums are in order to reach the goals of peace education.

In Japan, I gave a lecture on peace museums in these various countries to students at Kochi University in a class called "Peace & Disarmament" and asked them to write about their opinions of peace museums. Though they often hear such words as "peace" and "museum", they had never heard the word "peace museum". There was a big difference between the students who had been to the peace museums in Hiroshima and Nagasaki and those who had not. Those who had been to the Hiroshima and Nagasaki peace museums were more interested in peace museums than those who had never been to these museums. I would like to emphasize the importance of peace education at the elementary and secondary school levels, which includes a trip to a peace museum. I would also like to point out the importance of students' involvement with peace museums in order to tackle peace issues.

Peace museums can be compared with army museums, such as The Army

Museum in Paris and The National Army Museum in London. The contents of the exhibits are quite different in peace museums and army museums. At the end of my paper, I would like to clarify the differences in the messages of the peace museums and the army museums.

2 A Peace Museum as a Center for Peace Education

There seem to be two types of peace museums in the world. One tends to depict war and the horror of war; and the other tends to show not only war, but also positive images of peace. Although it is difficult to make a clear distinction between them, I would like to examine both types in order to point out a question raised by them in terms of the contents of the exhibits. This is closely related to the larger questions of "What are our specific objectives or goals in peace education (for example, what do we want to emphasize in terms of knowledge, skills, attitudes, values and behavior tendencies), and how can we assess how effective we are in reaching these goals?".

The Imperial War Museum is a good example of the first type of peace museum. It was founded in London in 1920 to commemorate World War I. Exhibits contain tanks, aircraft, guns and a life-size simulated trench. Professor Nigel Young currently holds the Chair of Peace Studies at Colgate University, New York. In his paper, "The Role of a Peace Museum in Peace Education – Thoughts from Teaching a Study Abroad Program in Europe – Spring 1992", submitted to the First International Conference of Peace Museums, he describes the Imperial War Museum as "being enormously crowded and having no clear mission; – in part it is a display of weapons – in part a glorification of the (mainly British) soldier – in part a revelation of the follies and horrors of war". On the other hand, Suzanne Bardgett of the Imperial War Museum emphasized the "peace aspect" of the museum. There are oral history programs on the conscientious objectors of the First and Second World Wars and the present day peace movement. In order to enrich the oral history program, Lyn Smith of the Imperial War Museum interviewed several people who are involved with the peace movement at the conference of peace museums. Beryl Milner, the coordinator of Mothers for Peace, was one of those interviewed. Mothers for Peace is an organization which links mothers internationally and particularly seeks to create ties with women in the former Iron Curtain countries. The interview was recorded on tape and can now be used for peace education. Suzanne

Rundgett also said the museum arranges talks for groups of children and provides materials that are used for teaching purposes in other parts of the country. It also organizes conferences for sixth graders on subjects such as "Nazi Germany" and "The Spanish Civil War". Thus the museum's education service offers schools and colleges a wide range of activities to support work on twentieth-century history, concentrating mainly on the social impact of the two world wars. Though the Imperial War Museum is not a peace museum, it functions as a peace museum to a certain extent. There is a movement to create a National Peace Museum in the United Kingdom; this is why the first International Conference of Peace Museums was held there, so that they could learn from the experiences and programs of other peace museums.

In Germany, there is an Anti-War Museum in what was formerly West Berlin which opened in 1982. It is poignant that the present director of the museum, Tommy Spree, is the grandson of Ernst Friedrich, who set up an anti-war museum in Berlin in 1925. After the museum was attacked by Hitler's soldiers in 1933, Ernst Friedrich opened a new museum in 1936 in Brussels, which was almost totally destroyed by German troops in 1940. Tommy Spree intends to carry on the tradition started by his grandfather. In the Berlin museum, the visitor is introduced to the realities of war in a most striking and sometimes horrifying way, through photographs of war victims. A photo chronicle from Hiroshima to Nagasaki documents the damage caused by nuclear bombs. The visitors to the museum, including children, learn how horrible wars are. There is also an anti-war museum set up by Jochen Schmidt in 1984, in the former East Berlin; a library was set up the following year. Exhibits depict war, for example the German invasion of the USSR, and the lives and accomplishments of people like Anne Frank and Albert Schweitzer. The library has 10,000 volumes and 1,600 registered members. Since the contents of the library and the subject matter of the exhibitions are closely related, the books can be used for peace education.

According to Professor Chikara Tsuboi of Sapporo Gakuin University, there are about fifty peace museums in Japan.

The Peace Memorial Museum in Hiroshima and the International Culture Hall in Nagasaki depict the horror of nuclear wars. The Museum for World Peace at Ritsumeikan University in Kyoto shows the two sides of Japan in World War II: one side portrays the victims of the atomic bombs that were dropped on Hiroshima and Nagasaki; the other side shows the Japanese as invaders of Asian countries. These peace museums all belong to the first

type of peace museum.

A Resistance Museum also shows the horror of war from the resisters' viewpoint. In Germany, there is the German Resistance Memorial Centre which was opened in Berlin in 1968. Since the purpose of the museum is to show the resistance of the German military, church, workers and so forth against fascism, there are exhibitions such as the military conspiracy, resistance on the basis of Christian beliefs, working class resistance and so forth.

In the Netherlands, there is The Museum of the Dutch Resistance in Amsterdam, which was opened in 1985. This museum deals with the history of the Dutch resistance during the years 1940-1945. A large number of pictures show how the Dutch protested against the measures taken by the German occupiers. In the northern part of the Netherlands, there is The Resistance Museum in Frisland. In the southern part, there is The South Holland Resistance Museum, which was founded in 1985. The main exhibitions consist of photographs, audio-visual aids, art, original documents and objects related to the Dutch resistance during World War II. Since a lot of school children visit the museum, there are special videos for them.

In France, there is La Musée de la Resistance Nationale in Champigny situated in a suburb of Paris. It was opened in 1985 and exhibits old documents, papers, photographs and objects related to resistance against Nazism and life during World War II. In Lyon, there is a resistance museum called Le Centre d'histoire de la Resistance which is symbolically installed in the buildings where the Gestapo had offices and jail cells.

In Austria, there is the Austrian Resistance Archive in Vienna. It was founded in 1963 in order to educate the young about the German invasion of Austria and Austrian resistance against Nazism. The main exhibits are related to resistance, and there are 23,000 books in the library. There is a larger collection of literary works by Austrian political refugees than in any other museum. These materials can be used for peace education, and the newsletter called "Mitteilungen" is sent to anyone if requested.

These resistance museums in Germany, the Netherlands, France and Austria play a great role in peace education. Besides these museums, Anne Frank House is also a center of peace education. It was opened in Amsterdam in 1960 and is visited by more than half a million people annually. The educational department develops programs in the museum, gives courses and produces materials which can be used in schools and other settings.

There are also unique museums which depict war and are used as centers

for peace education. Museum Haus am Checkpoint Charlie was opened in 1963 in Berlin, and all the exhibits are related to what happened at the Wall up to its fall on November 9, 1989. The museum depicts not only the Cold War but also the grievous violations of human rights.

The Chicago Cultural Center Peace Museum, which was founded in 1981, is an example of the second type of peace museum, which tends to show not only war, but also positive images of peace. This museum provides peace education through the arts, for example the nineteenth-century antiwar prints of Honoré Daumier, and explores ways in which the arts effect social change. Strong anti-war exhibits include the "Unforgettable Fire", a series of drawings by the survivors of the Hiroshima and Nagasaki atomic bombings. Not all the exhibits, however, have an anti-war orientation: some have been designed to present positive images of peace. Peter Ratajczak of the Chicago Peace Museum spoke of "Play Fair", which is an interactive and multi-media exhibition for children: it teaches the basic principles of co-operation, communication and conflict resolution in a fun way. There are other themes such as environmental issues, the civil rights movement, the Vietnam War, and war toys which influence children besides exhibitions related to war issues. Research material is available for teachers: the peace museum also plays a role as a peace education center.

The Swords into Plowshares Peace Center and Gallery is located in Detroit. It was founded in 1985 and features exhibits on a wide range of subjects, including Children of War, U.S. Detention Camps 1942-1946 (concentration camps for Japanese Americans), Michigan Children's Peace Art, and Forgotten Lives (hunger and homelessness). James W. Bristah, Executive Director, stated that the use of art is a powerful persuader that can reach into universal emotions and can be effectively used in conjunction with other educational methods to communicate the museum's message. Pictorial art, poetry readings, folk singing and the creation of a drama group are all effective methods for peace education.

In Germany, there is Käthe-Kollwitz-Museum in Berlin. Her artistic works show suffering, poverty, death, hunger and war as well as the positive sides of life. Her drawings of children suffering from hunger are very impressive and useful in peace education.

The World Center for Peace, Freedom and Human Rights will open in 1994 in Verdun, a World War I battlefield in France. Adolf Wild, a member of the International Advisory Council which established the Verdun peace museum, said that the museum will reflect the interaction of different cultures, the history of peace treaties, and the growth over several

centuries of the concept of a European Community. The facility accommodating 150 people will be used primarily for young people's conferences and will help promote peace education in Europe.

The Heimatkreis Wolfsegg, a peace museum in Austria, was opened in May 1993. Franz Deutsch, the director of the museum, said that peace museums should be converted from exhibition halls into communication centres. He also said that the basic objective of peace museums should be to make people conscious of their ability to contribute actively to peace.

Ursula-Maria Ruser, chief archivist at the United Nations Library in Geneva, also thinks that peace museums need to stimulate visitors' participation in order to create a peaceful future. She believes that the presentation of the history of movements for peace and present-day efforts to promote peace, combined with workshops on human behavior, might be a step in this direction. An exhibition entitled "Bertha Von Suttner and Other Women in the Pursuit of Peace" was held at the UN Library in June 1993. It celebrated the birth of the Austrian pacifist Bertha von Suttner, who was the first woman to be awarded the Nobel Peace Prize in 1905.

Both these types of museums intend to reach a goal of peace education: that is "to develop the skills, attitudes and knowledge necessary to resolve conflict peacefully in order to work towards a more just and less violent world" (Hicks, 1986, p. 13). It is important for visitors not only to know of past events such as war, disaster, torture, rape and so forth, but also to become actively involved in the process of building a more peaceful future.

The emphasis on the history of peace movements is evident in the National Museum of Australia, which was established in 1980. The Museum's Peace Bus, which was used by the New South Wales branch of People for Nuclear Disarmament to spread their message to the general public, is a unique traveling museum. It functions as a mobile peace education center replete with a stall, display areas, and audio-visual equipment. Costumes, posters, badges, and T-shirts which were used in peace movements have been collected and are used as exhibits. Peace movement materials make visitors think not only of past events, but also of what they should do for their own future. Since children have a right to determine their own future, such exhibitions can give them ideas of what to do to create a peaceful future society.

In Germany, the Peace Museum "Bridge at Remagen" was opened in 1980 by Hans Peter Kurten, Mayor of Remagen on the River Rhine. The renovated bridge tower itself is a peace education resource, because the visitor learns of the reality of World War II. There are also exhibits on

Nobel Peace Prize winners, which shows that the peace museum tries to show not only what happened in World War II, but also the efforts for peace.

In France, The Memorial opened in Caen in 1988 also shows both World War II and Nobel Peace Prize winners. The audio-visual aids are so excellent that visitors can imagine D-Day and the battle of Normandy as if they were there. At the end of the film, visitors see a film called "Hope for the future". Therefore, visitors can relate World War II to their own future, which is important in peace education.

The International Red Cross/Red Crescent Museum in Geneva was founded in 1988. Laurent Marti, the founder and director of the Museum, said that although the museum is an anti-war museum, it does not show the horrors of war because he feels people are not convinced by horror. Another peace museum which does not depict the cruelties of war is the Lindau Peace Museum in Germany, which was opened by Thomas Wechs in 1980. It consists of informative texts, short biographies and photos. The aim of the museum is to make people aware of the necessity of peace, justice and reconciliation penetrating into their hearts and influencing their lives: it focuses on opposition to war.

These two types of peace museums make us think about effective methods that can achieve the goals of peace education. Are exhibits which show the horrors of war unsuitable as a peace education method, or should we show children cruel photographs because facts should be taught as such? This is a difficult question, because we have to take the psychological influence on children into account. If the exhibits show the horrors of war, a discussion about them with children may be effective because it would prevent them from getting very scared or depressed.

Lastly, I would like to refer to the Grass Roots House in its twin role as a peace museum and a center of education for peace and the protection of the environment in the Kochi prefecture on the island of Shikoku in southwestern Japan. The Grass Roots House was founded by Shigeo Nishimori, a biology teacher at Tosa Secondary School. It functions as a peace education center for both the community and its schools. A Peace Festival is arranged every summer by the Association for Documenting Air Raid and War Damage in Kochi. There are exhibitions on Kochi's involvement in World War II, an art exhibition, a film festival, an anti-nuclear war concert for peace, a peace theater, and a peace rally for high school students. During the Peace Festival, a great number of paper cranes, folded by citizens and their children, are used to decorate the Kochi

shopping district that was the most heavily damaged by the bombing during World War II. This custom dates back to 1983; the number of origami cranes folded in the Kochi prefecture is now about a million and a half a year. A Japanese legend recounts that a crane lives for a thousand years, and that if someone folds one thousand paper cranes, he or she will have a long and happy life. The peace education and peace movement in Japan has adopted the origami cranes as a symbol of a peaceful world free of nuclear weapons. The Grass Roots House was established because it was necessary to preserve the articles from World War II which were exhibited during the Peace Festival.

The peace museum functions as a peace education center not only for the community, but also for schools in the area. The Association of War Survivors was created in 1992 so that school children will be able to listen to those who have experienced war when they visit the Grass Roots House. Principals of elementary and secondary schools also gather at the Grass Roots House to discuss peace education and how to promote it. Materials for peace education, such as a booklet on the Japanese invasion of China, are produced, because this information has been deleted from school textbooks by the Ministry of Education: this aspect of World War II is not taught at school. The Grass Roots House tries to distribute information on war and to promote activities for peace. These include concerts for children, peace trips to China, baking classes, and Chinese classes.

In both types of peace museums, the contents of the exhibits are closely related to the goals and the methods of peace education. Peace museums are, unquestionably, a good medium for peace education. The question is how effective they are in reaching peace education goals. The effects of peace museums on students in a peace education program will be discussed, with reference to two types of Japanese students, in the next chapter.

3 Japanese Students' Views of Peace Museums

Before I address Japanese students' opinions of peace museums, I will touch briefly on Japanese students themselves. Many of them are forced to study very hard in order to pass entrance examinations from the elementary school level on, in order to enter "good" schools that will lead to "good" jobs. They are not trained to think critically or creatively; rather, they are forced to memorize things without thinking deeply about them. If they have a chance to make a school excursion to Hiroshima or Nagasaki as part of a

peace education program they are lucky, because teachers are supposed to spend their time preparing students for "good" schools: peace education is not easy, nor is it a priority for teachers.

When I gave a lecture on peace museums in Europe, the United States and Australia at Kochi University, the first reaction of the students was that they had never heard the word "peace museum". They had heard of "peace" and "museum" separately, but it was the first time that they heard the word "peace museum". Secondly, they were very impressed by the exhibits on Hiroshima and Nagasaki in peace museums such as the Anti-War Museum in former West Berlin and the Chicago Peace Museum. Some of them felt ashamed of themselves because Europeans and Americans are more active on Hiroshima Day and Nagasaki Day than they are.

There is a big difference in the students' views of peace museums between those who have visited Hiroshima or Nagasaki and those who have never been there. The former students seem to be more interested in peace museums than the latter students. A student who went to the peace museums in Hiroshima and Nagasaki wrote this:

> "I have been to the Peace Memorial Museum in Hiroshima and the International Culture Hall in Nagasaki. I think that peace museums are necessary. All the exhibits were horrible, including a photograph which showed innumerable corpses, and things left by the atomic bomb victims. A strong impression of the exhibits, however, remains in my heart even now. This, I think, would lead to visitors' thinking of peace."

Another student who also went to Hiroshima and Nagasaki and listened to atomic bomb survivors wrote the following:

> "It seems incredible that atomic bombs destroyed Hiroshima and Nagasaki because both cities have recovered and look very nice now. I think that the people who experienced World War II will never forget how terrible it was as long as they live. People who have never experienced the war, though, don't know of this at all. I think that peace museums are very important in conveying the horror of war to generations like us, who are used to peace and don't appreciate the importance of peace."

On the other hand, a student who has never been to a peace museum expressed this reaction:

> "The world economy wouldn't work without wars. If we reflect on past wars, we see an endless line of mistakes. If few people visit peace museums, then they are meaningless. Even if visitors go to peace museums, they would probably think that 'Peace is important' only at that time, and it would end there. I think that exhibits should be very impressive, so that visitors will never forget the experience of visiting the peace museum for the rest of their lives."

Since this student has never been to a peace museum, he does not have a positive view of them. His comments imply, however, how exhibits should be presented, and also what visitors should experience. As Ursula-Maria Ruser, Chief Archivist of The League of Nations Museum, said at the conference of peace museums, visitors' active participation in events such as workshops is important in addition to visiting peace museums.

Another student who has never been to a peace museum is also very apathetic. She thinks that peace museums would work, not as centers for peace education, but as a sightseeing attraction which would draw visitors and cause the surrounding shops to prosper. She wrote the following apathetic evaluation of peace museums.

> "Peace museums are better than nothing. They could play a role as sightseeing spots. Even if the exhibits are horrible or shocking, they wouldn't mean anything to politicians. No matter how hard we oppose wars, wars break out because politicians repeat the same mistakes throughout history. Even if we were opposed to the introduction of consumption tax, our opposition was in vain. Even if we were opposed to dispatching the Self-Defence forces overseas, it was also in vain. Peace museums would play a part only as a sightseeing attraction. Many visitors, including children, would go there and the shops around the peace museum would prosper. The 'peace' in 'peace museum' is only a professed intention and not a real intention."

Since this student has never been to a peace museum, she does not have an actual conception of war. She is too used to "peace" in Japan and cannot think creatively about the future. This type of student is not exceptional. There are also several students who have a positive image of war because of computer games. A student described the effects of computer games like this:

> "If you go to a game center, there are all kinds of games such as shooting games, territorial disputes, fighting games, and so on. Such games are popular among people who have never experienced war. They tend to long for war through computer games. I think that exhibits alone are not enough at peace museums. It is important for us

to listen to people who have experienced war. Since we were raised watching TV, audio-visual equipment is important at peace museums."

This student's comments show that it is important to think about the methods used in peace education. Audio-visual equipment should be more widely used in peace education because it seems to be more effective and powerful in reaching young people, including children.

Considering these two radically opposed viewpoints, it seems clear that peace museums play a major role as centers for peace education. Since the number of people who have never experienced war is increasing, the existence of peace museums is becoming more and more important. A peace museum is one of the mediums used in peace education. A visit to a peace museum seems to be a very important part in the peace education process. Professor Nigel Young of Colgate University, who took American students to peace museums in nine European countries, believes that "peace study courses have constantly to get out of the classroom and engage in both the present and the past, to rediscover our past as a way of engaging us in the present" (Bringing peace to people, 1993, p. 24). There should be many peace museums, so that students may be able to go there as part of their peace education and peace studies.

I also asked the students about the ideal peace museum. Many of them think that a peace museum should be community-based and that there should be many peace museums, even if they are small. The contents of the exhibits should be related not only to war, but also to environmental issues, human rights, equality and so forth. Some think that the actualities of war should be shown, no matter how horrible they are; others think that visitors should also be exposed to positive images of peace. As for peace education methods, they think that exhibits only are not enough. Lectures, concerts, art, plays, films are also important. They also think that active participation such as participating in panel discussions or trying to eat food which people ate during World War II is important for visitors. One of the students even wrote that there should be exhibits for the blind that could be touched and would incorporate explanations available on earphones. A peace bus such as the one in Australia is regarded as a good idea, because many people would have a chance to see the exhibits on the bus.

The students' comments on the contents and the methods of the exhibits are closely related to the goals of peace education and the way of achieving these goals. It should be noted that young people are the ones who should work for the future, and therefore, they suggested important points to be

incorporated in peace museums as centers for peace education.

Students' visits to a peace museum can be called passive peace education, whereas their active involvement with a peace museum is active peace education. The Grass Roots House sponsors a high school students' peace rally which supports peace activities. Many fishermen who are the victims of the hydrogen bomb test at the Bikini Atoll in 1954 live in the Kochi Prefecture. Local high school students investigated the Bikini incident and the present situation of the Kochi fishermen who had been exposed to radiation. This led to the organization of the fishermen and their fight for compensation for the injury and damage caused by this nuclear test. Their activities were summarized in a book that was made into a film shown at an international film festival in Germany in 1990. The students are now investigating the lives of Koreans and their descendants who were sent to Japan as forced labor during World War II. A movie is being made that is based on their activities for peace. These activities are supported by a small peace center in the Hata area where they live. This kind of student involvement with a peace museum or a peace center is very important in peace education because it enables students to learn what they can do to achieve a peaceful society and gives them confidence in their ability to influence chances for future peace.

4 Conclusion

Peace museums throughout the world show that they play a role as centers for peace education, not only in a community but also in its schools. The contents of the exhibits are closely related to the goals of peace education and the way in which these goals are reached. Peace museums can be compared with such army museums as The Army Museum founded in 1905 in Paris and The National Army Museum founded in 1973 in London. In both museums, most of the exhibits consist of weapons, medals, uniforms, art galleries related to scenes, portraits and paintings of war and so forth. The message of these museums is to glorify war, which is contrary to that of peace museums. However, the army museums imply what peace museums should be like in terms of exhibits and the method to reach the goals of peace education.

Japanese students' views of peace museums show how effective peace museums are in peace education. They also emphasize the importance of visitors' active participation in peace museums, so that they will be able to

think critically and creatively for the future. National peace museums are desirable, but at the same time it is important to have many community-based peace museums, however small they may be. Such museums will function as centers for peace education, which will make it possible not only for students to learn of the past, but also what to do for the future through their own involvement with peace museums. Most of the peace museums in the world were created in the 1980s, and it is expected that an international network of peace museums will spread, not only in Europe, the United States, Australia, and Japan, but in the Third World as well: Third World issues will be of increasing concern to peace museums all over the world.

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PEACE MUSEUMS AS POTENTIAL INSTRUMENTS OF PEACE EDUCATION

Viewpoints expressed by members of the PEC network

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In the summer of 1993 a questionnaire on peace museums was mailed to members of the Peace Education Commission together with other regular information material. The present preliminary notes report on some major trends in the answers and illustrate the viewpoints expressed, based on a study of the first 60 questionnaires returned, representing respondents from 25 different countries.

The potential value of a peace museum

The first question is introduced by these remarks: "It is not easy to define what a 'peace museum' is, but let us start with a tentative formulation: 'A peace museum is a systematic collection of artefacts (texts, pictures, objects of art etc.), displayed to the general public: a collection that is *either* explicitly arranged for *or* that could be used for the purpose of peace education."

Following these background remarks, the first question (1a) asks: "Defined in this way, how do you look upon the potential value of a peace museum?" The respondent is instructed to underline one choice among four possibilities: (1) The potential value is very great; (2) The potential value is enough to make further developments of peace museums natural; (3) I am slightly skeptical as to the potential value of peace museums; and (4) I do not see any value in peace museums at all.

The distribution of answers clearly indicates positive reactions: Out of the 60 respondents, no less than 34 chose the most positive answer ("The potential value is very great"), while 15 underlined the second possibility ("The potential value is enough...") and only nine preferred the third formulation ("slightly skeptical"). Two persons gave other kinds of

answers: one said that it all "depends on how, when, where, by whom, for whom it is made"; and one hesitated between the third and fourth alternatives, indicating that the choice "depends". Otherwise, no one chose the most negative answer.

In brief, then, a few of the respondents are slightly skeptical, but a majority are quite positive. Or expressed in another way: About 80 % chose one of the two positive expressions; more than 50 % marked the most positive alternative.

The respondents had an opportunity to make free "comments" on this question. The following are some examples:

- A great alternative to military/war museums of which we have lots.
- Peace museums can be important tools to reach people of different age and educational level with a non-violent message that can have an impact on their lives.
- I would emphasize the word "potential". If such a facility helps to create more awareness of the largely "hidden" histories of non-violent social change movements and to challenge fatalistic assumptions about the institution of war, its educational contribution is likely to be constructive.
- I doubt that peace museums would attract much interest in the general public, but would be of interest to "true believers". They may help further educate those who are already well informed.
- Exhibited attractively, widely publicized and used right, a peace museum could draw a lot of people: project papers, quizzes, etc. could make it a *must* for school classes.

The definition of a peace museum

The questionnaire continued: "The tentative definition above could probably be improved in various ways. Please write down some alternative improved formulation, if you have any such suggestion!"

About half of the respondents gave some alternative definition or made some comments about how he or she would like to change the definition. The other half either made no comment at all or a positive comment ("already very good definition", "above definition is adequate") or some comment that dealt with other things than definitions.

It is not possible to say that the suggestions for change represented any agreement as to the *kind* of change. Rather, the changes suggested were of several different kinds, sometimes going "in opposite directions".

Some comments said, in effect, that the tentative definition given was too

broad. The definition gave two possibilities: that the collection is *either* explicitly arranged for *or* that it could be used for the purpose of peace education. Some of the respondents felt that it would be better to include only museums that are explicitly arranged for the purpose of peace education.

Here follow some examples of other points of view or alternative definitions:

- "A peace museum is a systematic collection of artefacts displayed to the general public to give a historical perspective on peace and to serve the purpose of peace education."
- "A peace museum is a systematic collection of artefacts (texts, pictures, objects of arts, items and furniture from peace movements, famous pacifists, politicians and others who have contributed to peace), displayed to the general public." (I don't think the peace education part should enter the definition.)
- A peace museum could be more than "a collection of artefacts". It could be an educational and cultural center which points out the different aspects of a particular people's or place's struggle for peace and justice through multifarious activities.
- Try to include in the definition that the peace museum also indicates/gives examples of how to work practically for peace... The aim or the purpose of a peace museum should be included in the definition – for example "to stimulate reflexion and awareness of the importance and meaning of the very concept of 'peace'".
- If such a facility is to have much pedagogical value, the emphasis needs to go beyond a static collection of artefacts. The emphasis, especially for young people, needs to be on a participatory environment that encourages not only diagnosis of problems of violence but creative imagination about alternatives and proactive skills.

A comment that can be made in passing is that the opinion voiced in some of the answers that a peace museum should be "more than a collection of artefacts" – in the sense that it would be of value to arrange various participatory and interactive ways of meeting the public – is an idea that the present commentator totally agrees with. However, this does not necessarily mean that this mode of operating has to be included in the *definition*, which might be limited to some basic notions. Here we would need a discussion of what we want to exclude in the definition process.

The existence of peace museums in different countries

A natural question to include in the questionnaire was: "What is the situation with respect to peace museums in your own country?" The respondents were given several ready-made responses to choose from. In addition, there was an opportunity to give other types of answers and explanations.

Obviously, a questionnaire of this type is not the best way to get information about existing museums. A recent and ambitious attempt to map the peace museum situation was made in connection with an international conference in Bradford, England for directors and staff of peace museums and related institutions. The report from this conference, published this year ("Bringing peace to people", 1993), includes a "directory of peace museums" (p. 35 ff.). I will summarize the information presented in this directory and then simply raise the issue whether the impression gained from this list is confirmed by our questionnaire responses and whether we get some additional information of other kinds from our small study.

In the main list of the conference directory of peace museums around the world, 25 such museums are identified (plus four "projects and plans" rather than existing museums). Ten of these museums are located in Japan, six in Germany, two in the United States and two in Uzbekistan (no other country is represented with more than one museum).

There are two additional lists in the conference report. One of them lists a number of "peace related museums", most of which deal either with the "Holocaust" or with "Gandhi". These could of course be used for peace education purposes, but none of them is *called* a peace museum.

The second additional list contains supplementary information contributed by Terence Duffy, who is involved in a museum project in Northern Ireland. The only country listed with more than one center here is the United States, which is represented by eight centers, one of which is explicitly called a peace museum.

If we compare the information given in this directory with our questionnaire responses, we may note the following. Our questionnaire respondents represent 25 different countries, most of which had no peace museums.

For most of our countries the answer was "As far as I know we have no museum calling itself 'peace museum'" and often also "As far as I know we have no museum that could easily be used for the purpose of peace education".

Three countries stood out in the directories as those most clearly in-

volved in peace museum developments: *Japan, Germany* and the *United States*. This impression is confirmed by our respondents. And Japan stands out as the only country – among those represented in our respondent group – where peace museums have been realized on a broader scale. The actual number reported may depend partly on the definition or criteria used. For Japan, ten peace museums were listed in the Bradford directory. One of our Japanese respondents mentions by name 17 peace museums opened from 1955 to 1993 and four additional museums in preparation for 1995 and 1996. Another respondent, Kazuyo Yamane, says, "There are about 50 peace museums in Japan, including the ones in Hiroshima and Nagasaki. I myself am the international director of Grass Roots House in Kochi City, which is in the south-west area of Japan." (Cf. pp. 27-39 above.)

Obviously then, while we have experiences in a few countries to learn from, most countries at the present time seem to have no peace museum experience at all. Hence, one general conclusion is: If we think that peace museums are worth working for (and the many answers noting that the potential value is very great would seem to testify to that), we certainly have a huge task ahead of us! *So little has been done so far, in most countries.*

In this situation, would there be any possibility of "re-organizing" or *"converting" war museums into peace museums*? This is a thought that is hinted at in some of our questionnaire responses. One of the British respondents says: "The Imperial War Museum in London claims to be a peace museum." And our respondent from Malta even states: "I shall enquire with the museum department to check whether it would be possible to change our 'war museum' into a 'peace museum'." This seems at least an action strategy among others worth further serious discussion.

Another possibility is formulated as follows:

> "I would think that linking a peace museum to a 'regular' museum would be a good idea – i.e. as a permanent special display in a museum of natural history, science etc. This way it 'catches' everyone who visits the museum and has more secure funding."

Anti-war, pro-peace or both?

Peace museums could obviously be built up in many different ways, depending on priorities among possible objectives as well as on the geographical and historical context. One fairly basic aspect was covered in our

questionnaire by this question: "A peace museum could be 'primarily anti-war' (displaying pictures and information on the horrors and costs of war etc.), 'primarily pro-peace' (describing ways of working for peace etc.) or both at the same time. What is your reaction to these various possibilities?"

The general trend of the answers of our PEC members is fairly clear. The most frequent answer category was "both". The second most frequent category was "primarily pro-peace". No one, in fact, gave a direct "primarily anti-war" reply. Some made various other types of comment, for example that the character of the museum is determined by the particular situation in the country or region where it is established.

The relative strength of the "not primarily anti-war" feeling in the group may be a bit surprising if we consider the present peace museums and related institutions, where you easily get the impression that so far the "anti-war character" has often been quite dominant. Perhaps we see a reaction against some aspects of these "first-generation" peace museums?

To supplement this broad overview of the answer patterns, here are some illustrations of the formulations used:

- Would include some anti-war elements, but this adds little. Pro-peace exhibits would be more educational in a positive sense. Also require more imagination.
- I'll prefer pro-peace. Both are OK, but more emphasis for pro-peace. People do not know what peace education or pro-peace means. I'll use peace museums to teach pro-peace activities. E.g. there should be presentations, activities for non-violent conflict resolution, cooperative games etc.
- "Pro-peace" would be better, especially concrete ideas for alternative security systems (wider security).
- I think a peace museum should be "primarily pro-peace", but it would, for the sake of history and truth, be pertinent to exhibit some war-related items and documentation, so as not to leave out the grim reasons for a peace museum.
- I think they should be separate. For example, the museum in Hiroshima dedicated to the A-Bomb is so overwhelming emotionally I don't think it should contain any other message.
- While it is important that a peace museum deglamorizes war, a shock-horror approach may simply reinforce feelings of powerlessness and a sense of inevitability about the institution of war.
- Somewhat depending on local/national/regional circumstances and history, but I would prefer mainly "pro-peace", exhibiting the vision, realities and methods that abound in the peace fields.
- ... I think the military history of each country influences the balance between "primarily anti-war" and "primarily pro-peace".

Multi-dimensional or specific?

Another question goes into further details with respect to the preferred character of the peace museum. The fairly long text reads as follows: "A peace museum might be quite 'general' or 'multi-dimensional' (taking up many different aspects of peace and war) or it might be more 'specific'. Among the more specific museums, it is possible to think of many variations. For example, the museum might be 'event-oriented' (focusing on some particular event, such as the nuclear bombing of Hiroshima), or 'person-oriented' (focusing on a particular individual like Mahatma Gandhi or Anne Frank), or 'organization-oriented' (focusing on a particular peace movement etc.) or 'concept-oriented' (focusing on some key concept like 'non-violence', 'creative solution of conflicts', 'international law' or 'enemy images'). – Thinking about these and other possibilities, which are your preferences? Do you prefer a particular form? Do you think that many forms should be tried? Could you indicate some other useful variation besides those referred to here?"

The answers given are quite varying and thus not easy to summarize, although there was some focus on the idea that *many forms* of peace museums should be tried and that various *combinations* of ideas are possible. It is interesting to observe that some emphasis was given to the *"concept-oriented" model* of a peace museum, since this model seems to be underrepresented in the present peace museum realities and discussions.

The following examples of formulations may be of interest:

- I prefer a variety of forms. For example, in Lithuania we could establish a concept-oriented museum on nonviolent struggle of Lithuania for reestablishment of independence. The national situation always suggests different forms of peace museums.
- I would prefer a mixture (for example, one room for each) of person-oriented and concept-oriented.
- A peace museum should be both general and specific. For example, the second floor can be "general" and permanent, while the first floor is "specific" and changes its contents from time to time.
- A "general" – national – peace museum, which every country ought to have should cover the whole field, with a large documentation center. If a group can establish a peace museum, it would naturally relate to their field of work or interest. Exchange of exhibits, guest lecturers, etc., would expand the limits of both kinds of peace museums. ...
- Again would depend on local circumstances; I would strongly suggest multidimensional everywhere supplemented with specific "departments" for persons, events etc. And "concept-oriented" is very important. ...

- – Creative solution of conflict – The power of active non-violence – I think focusing on a concept is wider and gives more ideas for action of the visitors themselves.
- In Finland museums are financed by either the state or communities, primarily. Especially during the present depression it is impossible to found a peace museum. I believe it is easier to build a specific museum or transform a museum into a peace museum. One way would be transforming the war museums into peace museums.
- Concept-oriented is the best by far. But use several concepts: non-violence, world government, conflict resolution, peace education, co-operation, etc.

Among the answers there were also some useful suggestions for special materials that could be included in a peace museum. As an example, I will quote some of the suggestions sent by Irwin Abrams:

> "My grandson ... and I have been working on an album of peace stamps. ... We see this as an original way to teach the history of peace. Along with such categories as Symbols of Peace and Words of Peace, we are working on sections on The Forerunners (Erasmus, Penn, Grotius, Kant, et al.); Peace Martyrs (Jaurès, Gandhi, M.L. King Jr., Dag Hammarskjöld, et al.); The Arts and Peace (Goya, Schweitzer, Picasso, UN series, etc.); Buildings and Monuments; Peace Organizations (we include covers); Peace Leaders and Nobel Peace Laureates.
>
> This began with the laureates, since that is the area of my research, but it took off when we began to consider all the dimensions. ... Another idea is to have a page of stamps tell a story, such as the campaign for the prize of Carl von Ossietzky, one of my research projects." (Persons interested in these ideas may contact Irwin Abrams for further information, 913 Xenia Avenue, Yellow Springs, OH 45387, USA; fax +1-513-767-1891.)

Potential risks and difficulties

Could you see any risks or difficulties in trying to develop peace museums? What risks or difficulties? How could they be avoided? This was a complex of questions near the end of our questionnaire to PEC members.

Almost all the respondents indicated some risks or difficulties. However, fairly few replies tackled the last part of the question, "How could they be avoided?"

The *financial* difficulties were frequently mentioned. Difficulties in getting peace-related aspects *accepted* in the community were underlined in

some answers. The risks of being *boring* or *biased* were recognized in several replies.

A number of formulations follow as illustrations of the broad variety of aspects touched upon:

- A main problem in Central Europe is finances. It could be solved through related activities of peace museums, for example, exchanges of peace activist groups, international seminars etc.
- Risks – none. But I foresee some difficulties particularly for the Third World countries, since this is a very expensive project ...
- There is a general hostility here /England/ to anything called peace as we are still suffering from post-imperial blues ... Therefore schools would hesitate to visit peace museums.
- At the moment peace museums do not have real status in any country apart from Japan. So in forming a peace museum one is really breaking new ground – this is always difficult. The financial climate is not good for any kind of new museum so peace museums have an especially cold climate at the moment.
- Who would control, staff and fund? Unless these matters are publicly accountable, there is a danger of misuse.
- I can see the risk of being dominated by political and/or military forces (parties, military information departments etc.). Therefore a board and/or council must represent various peace movements (anti-militaristic and pacifistic, religious and non-religious, labour movements and non-labour movements, for example).
- Pedagogically, if they are to get beyond preaching to the converted, they need to be inviting, life-affirming, participatory and open to new ideas from various knowledge traditions on peacekeeping, peacemaking and peacebuilding. They need to avoid dogmatic closure.
- The greatest barriers (money excluded) are lack of interest and marginalizing the military (in the U.S. this triggers fears of weakness ... and lack of patriotism). Suggested solutions: make peace museums highly interactive and get military people involved — e.g., in the U.S., many Vietnam veterans are willing to explain the horrors of war.
- Risk if they become more propaganda than educational. Which is a particular risk of anti-war museums.
- Two risks: 1. A peace museum must not be an alibi for people to think that peace education must not be further developed. 2. A museum tends to focus on what has been developed in history. Peace has to be developed in the future.
- Risk no. 1: Economy, there must be security, for both the establishing and the running.
  Risk no. 2: Becoming too nationalistic; peace doesn't stop at your own country's borders!
  Risk no. 3: Not giving enough historical background.

Risk no. 4: Being too "dry".

Risk no. 5: Being static. You don't set up an exhibition and then sit back with your hands in your lap.

Risk no. 6: Waiting too long, so the "old-timers" you should have interviewed have died and their material is either thrown out or divided between family heirs.

Difficulty no. 1: Getting the right people, with proper historical backgrounds, to *take on* the responsibility – and *stay*.

Promoting the idea of peace museums

The final question included in our PEC questionnaire dealt with support strategies: "What could be done, in your opinion, to promote the idea of peace museums (if you think it is worth promoting)? Do you have any other comments on this topic?"

A few respondents are somewhat skeptical of the peace museum idea (cf. the answers to the first question above) and indicate that money spent in other ways may be more effective:

- I have not seen a peace museum. I remain to be convinced that it is more important than e.g. an active U.N. Association. – Time and money spent on peace films ... might achieve more.
- While I have doubts about public interest in them, of course it would be desirable to have them. However, in terms of priorities, I believe that peace resource centers are a more cost effective way of influencing public opinion. And the public school systems are a more important and effective, higher priority means of peace education.

However, most of our respondents follow up their positive view of peace museums with a variety of suggestions for promoting the idea, for example:

- Talk about it, wherever it is appropriate – or even where it is not. And try with a group to start one – that seems to me to be the best way to show it is possible and worthwhile.
- Make the museum so appealing that it is irresistible. Get young people's idols to support.
- Make a peace museum project part of the conflict resolution process in a war-torn area and attract foundation funding for it.
- Put together a group of enthusiastic and *knowledgeable* people, have some sponsors lined up for the project stage, and raise money from government (or local authorities, especially if this is to be a local peace museum), and foundations.
- I guess one of the problems of promoting or "selling" the idea of a peace museum ... is that it ... strongly connotes retrospectivity and passive viewing of exhibits or artefacts from bygone times. There is,

of course, no intrinsic reason why this has to be so. ... in the case of a peace museum, the prime value is arguably not so much historical as one of practical foresight. A "peace museum", if it is to be more than a traditional museum, needs to look creatively at ways of infusing a global futures perspective in its work.

- First of all, the idea must be well rooted and anchored among organizations with a good reputation, high status, such as the Red Cross, Save the Children, Amnesty International, U.N. associations...
- I think that mass media plays a great role in promoting the idea of peace museums, for it influences many people and also governments...
- The idea could be promoted world-wide through UN agencies...
- Ask all organizations to contribute materials.
- Support the work of Peter van den Dungen of Bradford University. He organized the international conference, is developing a network, and is the international leader...
- Promote contacts between existing peace museums. Form an international group to collect ideas and study existing examples...
- Convert war museums into peace museums! We have many war museums glorifying the nations' past. These museums have to be transformed!
- Convene an international seminar on The idea of peace museums: Definitions and implementation. (The Foundation of International Studies would be interested in hosting such an event!) /James Calleja/
- I think a grant is needed to have a planning meeting of high-tech people, museum people, entertainment people, peace people, and public relations experts. Such a meeting could articulate several possible models for an effective peace museum.
- I think it is a good idea. The first step is to accumulate different experiences in this field and share it. Now you are doing it!

The present brief and preliminary report on the peace museum idea as perceived by peace educators in different countries may hopefully be used in further discussions on difficulties and possibilities in this field. The ideas expressed by our PEC members as illustrated here may be *one* useful starting-point for future thinking and planning in this potentially fruitful field. (See also van den Dungen, 1986.)

Conclusion

Members of the transnational network PEC (Peace Education Commission) were requested to answer a questionnaire on peace museums. This report provides glimpses from the answers given by the first 60 respondents, representing 25 different countries. These are some of the observations

made:

- A majority of the respondents had quite a positive opinion about the potential values of a peace museum, marking the response alternative "The potential value is very great".
- It was not very easy to find a common formula for defining a peace museum. One suggestion that seemed representative of the views expressed by many was: "A peace museum is a systematic collection of artefacts displayed to the general public to give a historical perspective on peace and to serve the purpose of peace education." It was noted in several remarks, however, that such a museum should go beyond a static collection of objects and develop a participatory environment.
- While a few countries have experience of peace museums – especially Japan, Germany and the United States – most countries at the present time seem to have no peace museum experience at all. If we believe that peace museums are worth developing (as the majority of our respondents obviously do), we have a huge task ahead of us.
- No respondent stated that a peace museum should be "primarily anti-war". Some felt that it should be "primarily pro-peace". Most answered, however, that it should be both anti-war and pro-peace. The balance between anti-war and pro-peace elements might be dependent on the specific characteristics of the national or regional context.
- Some emphasis was given to a "concept-oriented model" of a peace museum, focusing on some key concepts like non-violence or creative solution of conflicts.
- Most respondents saw difficulties or risks in trying to develop peace museums. Financial difficulties were frequently mentioned. Difficulties in getting peace-related aspects accepted were underlined by the representatives of some countries. The risks of being boring or biased were recognized in several replies.
- A rich variety of ideas on how to promote the idea of peace museums was presented.

The positive interest in the idea of peace museums as instruments for peace education was very obvious in most of the replies. Hopefully, the various suggestions presented by this group of people with a special interest and competence in peace education can provide some starting-points for future thinking and planning in the hitherto underdeveloped, but potentially fruitful, area of peace museums.

Note: It might be added that while most questions and answers are quoted literally, in some cases slight language improvements have been introduced without special indications in the text.

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61. Galtung, J. Schooling, education and the future.
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89. Bjerstedt, Å. Perspectives on peace education: Interviews with experts from fourteen countries.
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